Le génie du mal

Le génie du mal (or *The Genius of Evil* or *The Spirit of Evil*), known informally in English as ***Lucifer*** or ***The Lucifer of Liège***[1] is a religious sculpture executed in white marble and installed in 1848 by the Belgian artist Guillaume Geefs. Francophone art historians often refer to the figure as an *ange déchu*, a "fallen angel".

The sculpture is located in the elaborate pulpit of St. Paul's Cathedral, Liège, and depicts a classically attractive man chained, seated, and nearly nude but for drapery gathered over his thighs, his full length ensconced within a mandorla of bat wings. Geefs' work replaces an earlier sculpture created for the space by his younger brother Joseph Geefs, *L'ange du mal*, which was removed from the cathedral because of its distracting allure and "unhealthy beauty".[2]

Le génie du mal

Artist	Guillaume Geefs
Year	1848
Type	white marble
Location	St. Paul's Cathedral, Liège

Two spirits, one site

Guillaume Geefs

Joseph Geefs

Le génie du mal is set within an open niche formed at the base of twin ornate staircases carved with gothic floral motifs.[3] The curved railing of the semi-spiral stairs reiterates the arc of the wings, which are retracted and cup the body. The versions by Guillaume and Joseph are strikingly similar at first glance and appear inspired by the same human model. For each, the fallen angel sits on a rock, sheltered by his folded wings; his upper torso, arms, and legs are nude, his center-parted hair nape-length. The veined, membranous wings are articulated like a bat's, with a prominent thumb claw; the knobby, sinewy olecranon combines bat and human anatomy to create an illusion of realism.[4] A broken sceptre

and stripped-off crown are held at the right hip. A tear runs from the angel's left eye. The white-marble sculptures occupy approximately the same dimensions, delimited by the space; Guillaume's measures 165 by 77 by 65 cm, or nearly five-and-a-half feet in height, with Joseph's only slightly larger at 168.5 by 86 by 65.5 cm.[5]

The commission

Pulpit of St. Paul's Cathedral, Liège, in a 1900 illustration by Médard Tytgat; *Le génie du mal* is on the unseen side

In 1837, Guillaume Geefs was put in charge of designing the elaborate pulpit for St. Paul's, the theme of which was "the Triumph of Religion over the Genius of Evil". Geefs had come to prominence creating monumental and public sculptures in honor of political figures, expressing and capitalizing on the nationalist spirit that followed Belgian independence in 1830. Techniques of realism coupled with Neoclassical restraint discipline any tendency toward Romantic heroism in these works, but Romanticism was to express itself more strongly in the Lucifer project.[6]

From the outset, sculpture was an integral part of Geefs' pulpit design, which featured representations of the saints Peter, Paul, Hubert the first Bishop of Liège, and Lambert of Maastricht. A drawing of the pulpit by the Belgian illustrator Médard Tytgat, published in 1900, shows the front; *Le génie du mal* would be located at the base of the stairs on the opposite side, but the book in which the illustration appears omits mention of the work.[7]

The commission was originally awarded to Geefs' younger brother Joseph, who completed *L'ange du mal* in 1842 and installed it the following year. It generated controversy at once and was criticized for not representing a Christian ideal.[8] The cathedral administration declared that "this devil is too sublime."[9] The local press intimated that the work was distracting the "pretty penitent girls" who should have been listening to the sermons.[10] Bishop van Bommel soon ordered the removal of *L'ange du mal*, and the building committee passed the commission for the pulpit sculpture to Guillaume Geefs, whose version was installed at the cathedral permanently in 1848.[11]

Reception

Joseph exhibited his sculpture at Antwerp in 1843, along with four other works: a sculpture group called *The Dream*, and the individual statues *St. Philomena*, *Faithful Love*, and *The Fisherman's Orphan*.[12] Known both as *L'ange du mal* (*Angel of Evil*) and *Le génie du mal*, the controversial piece was later received into the collections of the Royal Museums of Fine Arts of Belgium, where it has remained as of 2009.[13]

Joseph's work was admired at the highest levels of society. Charles Frederick, Grand Duke of Saxe-Weimar, ordered a marble replica as early as 1842.[14] The deracinated original was purchased for 3,000 florins by William II, King of the Netherlands, and was dispersed with the rest of his collection in 1850 following his death. In 1854, the artist sold a plaster cast of the statue to Baron Bernard August von Lindenau,[15] the German statesman, astronomer, and art collector for whom the Lindenau-Museum Altenburg is named.[16] The success of the work elevated Joseph Geefs to the top tier of sculptors in his day.[17]

L'ange du mal is among six statues featured in a painting by Pierre Langlet, *The Sculpture Hall of the Brussels Museum* (*Salle de sculpture du Musée de Bruxelles*, 1882), along with *Love and Malice* by another of the six Geefs sculptor-brothers, Jean.[18] It was not uniformly admired even as a work of art. When it appeared in an 1862 international exhibition, the reviewer criticized Geefs' work as "gentle and languid" and lacking in "muscle", "a devil sick... : the sting of Satan is taken out."[19]

'This devil is too sublime'

L'ange du mal (1842) by Joseph Geefs

Other than the vespertilionid wings, the fallen angel of Joseph Geefs[20] takes a completely human form, made manifest by its artistic near-nudity. A languid scarf skims the groin, the hips are bared, and the open thighs form an avenue that leads to shadow.[21] The serpentine curve of waist and hip is given compositional play in relation to the wing-arcs. The torso is fit but youthful; smooth and graceful, almost androgynous. The angel's expression has been described as "serious, somber, even fierce,"[22] and the cast-down gaze directs the viewer's eye along the body and thighs to the parted knees. The most obvious satanic element in addition to the wings is the snake uncoiling across the base of the rock. *L'ange du mal* has been called "one of the most disturbing works of its time."[23]

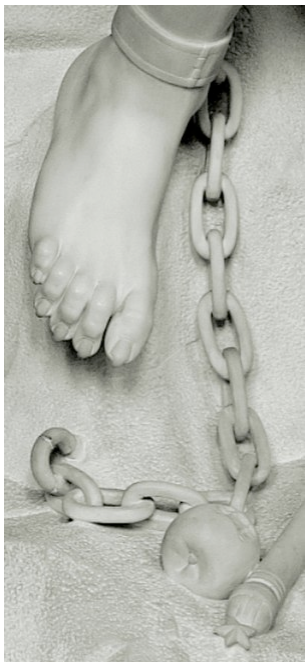
Joseph's sculptures are "striking for their perfect finish and grace, their elegant and even poetic line," but while exhibiting these qualities in abundance, *L'ange du mal* is exceptional within the artist's body of work for its subject matter:[24]

> It compellingly illustrates the Romantic era's attraction to darkness and the abyss, and the rehabilitation of the rebellious fallen angel. The chiropteral wings, far from inspiring revulsion, form a frame that enhances the beauty of a youthful body.[25]

As a sort of "winged Adonis",[26] the fallen angel can be seen as developing from Geefs' early nude *Adonis allant à la chasse avec son chien* (*Adonis Goes Hunting with His Hound*).[27] The composition

of *L'ange du mal* has been compared to that of Jean-Jacques Feuchère's small bronze *Satan* (1833), with Geefs' angel notably "less diabolic".[28] The humanizing of Lucifer through nudity is characteristic also of the Italian sculptor Costantino Corti's colossal work, executed a few years after the Geefs' versions. Corti depicts his Lucifer as frontally nude, though shielded discreetly by the pinnacle of rock he straddles, and framed with the feathered wings of his angel origin.[29]

Chained genius



Detail of *Le génie du mal*: chained ankle, tasted apple, broken sceptre

In contrast to Joseph's work, Guillaume's *génie* shows less flesh and is marked more strongly by satanic iconography as neither human nor angelic. Whether Guillaume succeeded in removing the "seductive" elements may be a matter of individual perception.

Horns and human and animal anatomy (detail)

Guillaume shifts the direction of the fallen angel's gaze so that it leads away from the body, with Lucifer's knees drawn together protectively. The drapery hangs from behind the right shoulder, pools

on the right side, and undulates thickly over the thighs, concealing the hips, not quite covering the navel. At the same time, the flesh that remains exposed is resolutely modeled, particularly in the upper arms, pectorals, and calves, to reveal a more defined, muscled masculinity. The uplifted right arm allows the artist to explore the patterned tensions of the serratus anterior muscles, and the gesture and the angle of the head suggest that the *génie* is warding off "divine chastisement".[30]

Symbols of Lucifer

Guillaume added several details to enhance the Luciferian iconography and the theme of punishment: at the angel's feet, the dropped "forbidden fruit", an apple with bite marks, along with the broken-off tip of the sceptre, the stellar finial of which marks Lucifer as the Morning Star of classical tradition. The nails are narrow and elongated, like talons.[31]

A pair of horns may be intended to further dehumanize the figure, while introducing another note of ambiguity. Horns are animalistic markers of the satanic or demonic, but in a parallel tradition of religious iconography, "horns" represent points of light. Gods from antiquity who personify celestial phenomena such as the Sun or stars are crowned with rays, and some depictions of Moses, the most famous being the sculpture of Michelangelo, are carved with "horns" similar to those of Geefs' Lucifer; see Horns of Moses.

Promethean Lucifer

A bronze *Prometheus Bound* (1845) by Belgian artist Paul Bouré, who once studied with Guillaume Geefs

But the most apparent departure from *L'ange du mal* is the placing of Lucifer in bondage, with his right ankle and left wrist chained. In 19th-century reinterpretations of ancient Greek and Christian myths, Lucifer was often cast as a Promethean figure, drawing on a tradition that the fallen angel was chained in Hell just as the Titan had been chained and tortured on the rock by Zeus: "The same Prometheus who is taken as an analogue of the crucified Christ is regarded also as a type of Lucifer," wrote Harold Bloom in remarks on Mary Shelley's 19th-century classic *Frankenstein*,

subtitled *The Modern Prometheus*.[32] In A.H. Krappe's folkloric typology, Lucifer conforms to a type that includes Prometheus and the Germanic Loki.[33]

Guillaume Geefs' addition of fetters, with the swagged chain replacing the sneering serpent in Joseph's version, displays the angel's defeat in pious adherence to Christian ideology. At the same time, the titanic struggle of the tortured genius to free himself from metaphorical chains was a motif of Romanticism,[34] which took hold in Belgium in the wake of the Revolution of 1830. The Belgians had just secured their own "liberation"; over the ensuing two decades, there had been a craze for public sculpture, by the Geefs brothers and others, that celebrated the leaders of independence. The magnificently human figure of the iconic rebel who failed might have been expected to elicit a complex or ambivalent response.[35] The suffering face of the *génie*, stripped of the angry hauteur of *L'ange du mal*, has been read as expressing remorse and despair; a tear slips from the left eye.[36]

Sister of angels

In a 1990 essay, Belgian art historian Jacques Van Lennep discussed how the conception of *Le génie du mal* was influenced by Alfred de Vigny's long philosophical poem *Éloa, ou La sœur des anges* ("Eloa, or the Sister of Angels"), published in 1824, which explored the possibility of Lucifer's redemption through love.[37] In this "lush and lyrical" narrative poem, Lucifer sets out to seduce the beautiful Eloa, an angel born from a tear shed by Christ at the death of Lazarus. The Satanic lover is "literally a handsome devil, physically dashing, intellectually agile, irresistibly charismatic in speech and manner": in short, a Romantic hero. "Since you are so beautiful," the naïve Eloa says, "you are no doubt good."

Lucifer declares that "I am he whom one loves and does not know,"[38] and says he weeps for the powerless and grants them the occasional reprieve of delight or oblivion. Despite Eloa's attempt to reconcile him with God, Lucifer cannot set aside his destructive pride. In the end, Eloa's love condemns her to Hell with Lucifer, and his triumph over her only brings him sadness.[39]

Himmelsweg

In 1986, the Belgian artist Jacques Charlier made *Le génie du mal* a focal point of his installation *Himmelsweg* ("Road to Heaven"). A framed photograph of the sculpture hangs over a slender pedestal table that is draped with a black cloth. A transparent case on the table contains three books: a Carmelite study on the subject of Satan, a scientific treatise on air, and a memorial of the Belgian Jews killed at Auschwitz. On the lower shelf of the table are shackles.

Charlier has described his use of *Le génie du mal* as "a Romantic image that speaks to us of seduction, evil, and the sin of forgetting." The German title of the work refers to the Nazi euphemism or "cold joke" for the access ramp that led to the gas chambers: "The Road to Paradise leads to Hell; the Fall is so close to redemption."[40]

References

1. "Le génie du mal" could also be translated as *Evil Genius* or *Evil Spirit*. French *génie* in this sense can overlap in meaning with its English cognate "genie". Geefs may have had in mind the Kantian conception of genius, which influenced Romanticism in the 19th century.
2. In French, *beauté malsaine*: Royal Museums of Fine Arts of Belgium, *Le génie du mal* by Joseph Geefs, Fabritius online catalogue description. (http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=85&WebPageNr=1&SearchTerm1=GEEFSJOSEPH%20.2.3570&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=5) Archived (https://web.archive.org/web/20110716155558/http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=85&WebPageNr=1&SearchTerm1=GEEFSJOSEPH%20.2.3570&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=5) 2011-07-16 at the Wayback Machine
3. The sculpture may be viewed in its architectural setting online (http://www.wittert.ulg.ac.be/expo/19e/album/img/musees/geefs_genie_x.jpg) , and at an angle showing the stained glass windows also online. (http://veroniqueliege.skynetblogs.be/tag/1/LIEGE-SENSUEL) The view with stained glass windows is preserved also at the WebCite archive. (https://web.archive.org/web/20180605114436/http://veroniqueliege.skynetblogs.be/tag/1/LIEGE-SENSUEL)
4. Soo Yang Geuzaine et Alexia Creusen, "Guillaume Geefs: *Le Génie du Mal* (1848) à la cathédrale Saint-Paul de Liège," *Vers la modernité. Le XIX^{e} siècle au Pays de Liège*, online catalogue (http://www.wittert.ulg.ac.be/expo/19e/album/165_geefs_genie.html) of an exhibition presented by the University of Liège from 5 October 2001 to 20 January 2002.
5. Michael Palmer *et al.*, *500 chefs-d'oeuvre de l'art belge du XV^{e} siècle à nos jours (https://books.google.com/books?id=elhHTre5wYoC&pg=PT206)* (Éditions Racine, n.d.), p. 203 [online.]
6. Geuzaine and Creusen, *Vers la modernité*; Royal Museums of Fine Arts of Belgium, 19th-century sculpture collection online introduction. (http://www.fine-arts-museum.be/site/fr/frames/F_sculpture.html) Archived (https://web.archive.org/web/20090322045449/http://www.fine-arts-museum.be/site/FR/frames/F_sculpture.html) 2009-03-22 at the Wayback Machine
7. Illustration by Médard Tytgat in Eloi Bartholeyns, *Guillaume Geefs: sa vie et ses œuvres* (Brussels: Schaerbeek, 1900), pp. 105 and 112.

8. *Ne rendant pas l'idée chrétienne*: quoted by Vicky Chris, TrekLens. (http://es.treklens.com/gallery/Europe/Belgium/photo425244.htm) Archived (https://web.archive.org/web/20171115211210/http://es.treklens.com/gallery/Europe/Belgium/photo425244.htm) 2017-11-15 at the Wayback Machine

9. "Ce diable-là est trop sublime": originally quoted in *L'Émancipation*, 4 August 1844, as cited by Jacques Van Lennep, *La Sculpture belge au xixe siècle, exposition organisée à Bruxelles du 5 octobre au 15 décembre 1990, La Générale de banque, Bruxelles* (Exhibition catalogue, 1990); Geuzaine and Creusen, *Vers la modernité*.

10. Edmond Marchal, "Étude sur la vie et les œuvres de Joseph-Charles Geefs," *Annuaire de l'Académie Royale des sciences, des lettres et des beaux-arts de Belgique* (Brussels, 1888), p. 316.

11. Royal Museums of Fine Arts of Belgium, Fabritius catalogue (http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=85&WebPageNr=1&SearchTerm1=GEEFSJOSEPH%20.2.3570&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=5) Archived (https://web.archive.org/web/20110716155558/http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=85&WebPageNr=1&SearchTerm1=GEEFSJOSEPH%20.2.3570&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=5) 2011-07-16 at the Wayback Machine, from Francisca Vandepitte, *Le Romantisme en Belgique. Entre réalités, rêves et souvenirs (exposition): Bruxelles, Musées royaux des Beaux-Arts de Belgique; Espace Culturel ING; Musée Antoine Wiertz, 18.03–31.07.2005* (Brussels, 2005), p. 109.

12. Marchal, *Annuaire* p. 315.

13. Joseph's work is often referred to as *L'ange du mal*, but its formal title according to the Royal Museums' online 19th-century sculpture catalogue (http://www.fine-arts-museum.be/site/fr/frames/F_sculpture.html) Archived (https://web.archive.org/web/20090322045449/http://www.fine-arts-museum.be/site/FR/frames/F_sculpture.html) 2009-03-22 at the Wayback Machine remains *Le génie du mal*. The common title *L'ange du mal* is used in this article to distinguish Joseph's sculpture from that of Guillaume.

14. As of 2009, this copy remains in the collections of the Goethe Goethe-Nationalmuseum, Weimar.

15. Royal Museums, Fabritius description; Edmond Marchal, *La sculpture et les chefs-d'œuvre de l'orfèvrerie belges* (Brussels, 1895), p. 684 online (https://books.google.com/books?id=fCkEAAAAYAAJ&dq=%22Le+g%C3%A9nie+du+Mal%22+inauthor:Marchal&pg=PA684) ; Michael Palmer *et al.*, *500 chefs-d'oeuvre de l'art belge du XV^{e} siècle à nos jours* (Éditions Racine, n.d.), p. 203 online. (https://books.google.com/books?id=eIhHTre5wYoC&dq=%22Le+g%C3%A9nie+du+Mal%22+intitle:500+intitle:chefs&pg=PT206)

16. "Das Lindenau-Museum Altenburg" (https://web.archive.org/web/20090420172857/http://www.lindenau-museum.de/museum/index.html) (in German). Archived from the original (http://www.lindenau-museum.de/museum/index.html) on April 20, 2009.

17. "Une légtimate admiration accueillit cette œuvre. Le plus grand succès répondit à l'attente de l'artiste et plaça celui-ci au premier rang des statuaires de ce temps": Marchal, *Annuaire* p. 315.

18. Françoise Roberts-Jones-Popelier, *Chronique d'un musée: Musées royaux des Beaux-Arts, Bruxelles* (Pierre Mardaga, 1987), p. 31 online (https://books.google.com/books?id=fXjRc4yYNukC&dq=Geefs+%22l'ange+du+mal%22&pg=PA31) , with the painting reproduced on p. 32. *Love and Malice* by Jean Geefs may be viewed online. (http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=81&WebPageNr=1&SearchTerm1=GEEFSJEAN%20.2.3418&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=1) Archived (https://web.archive.org/web/20110716155621/http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=81&WebPageNr=1&SearchTerm1=GEEFSJEAN%20.2.3418&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=1) 2011-07-16 at the Wayback Machine

19. J. Beavington Atkinson, "Modern Sculpture of All Nations in the Exhibition," *The Art Journal Illustrated Catalogue of the International Exhibition 1862* p. 318.

20. In Dutch and German sources, the artist's name may appear as Jozef Geefs.

21. For better angles on the compositional treatment of the drapery in relation to the groin, see *500 chefs* (https://books.google.com/books?id=eIhHTre5wYoC&dq=%22du+mal%22+%22joseph+geefs%22&pg=PT206) and detail. (http://farm3.static.flickr.com/2296/2455381558_4b740d4475.jpg?v=0) More information available on the photo detail. (https://www.flickr.com/photos/pikimota/2455381558)

22. *500 chefs-d'oeuvre de l'art belge* p. 203. The angel's facial expression may not be apparent in the photograph that illustrates this article; view another angle. (https://books.google.com/books?id=eIhHTre5wYoC&dq=%22du+mal%22+%22joseph+geefs%22&pg=PT206)

23. Royal Museums of Fine Arts of Belgium, 19th-century sculpture collection online introduction. (http://www.fine-arts-museum.be/site/EN/frames/F_sculpture.html) Archived (https://web.archive.org/web/20090624003318/http://www.fine-arts-museum.be/site/EN/frames/F_sculpture.html) 2009-06-24 at the Wayback Machine

24. *500 chefs-d'oeuvre de l'art belge* p. 203.

25. "Elle illustre en effet l'attrait de l'époque romantique pour les ténèbres, l'abîme, et sa réhabilitation de l'ange rebelle déchu. Les ailes de chéiroptère loin d'inspirer la révulsion, forme un écrin mettant en valeur la beauté d' un corps juvénile": Vicky Chris, TrekLens (http://es.treklens.com/gallery/Europe/Belgium/photo425244.htm) Archived (https://web.archive.org/web/20171115211210/http://es.treklens.com/gallery/Europe/Belgium/photo425244.htm) 2017-11-15 at the Wayback Machine, with a side view of the photo showing the exposure of the hip.

26. Royal Museums of Fine Arts, Fabritius *Le génie du mal*. (http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=85&WebPageNr=1&SearchTerm1=GEEFSJOSEPH%20.2.3570&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=5) Archived (https://web.archive.org/web/20110716155558/http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=85&WebPageNr=1&SearchTerm1=GEEFSJOSEPH%20.2.3570&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=5) 2011-07-16 at the Wayback Machine

27. Royal Museums of Fine Arts, Fabritius *Adonis allant à la chasse*. (http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=83&WebPageNr=1&SearchTerm1=GEEFSJOSEPH%20.2.3567&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=3) Archived (https://web.archive.org/web/20110716155810/http://www.fine-arts-museum.be/fabritiusweb/FullBB.csp?WebAction=ShowFullBB&RequestId=68766_2&Profile=Default&OpacLanguage=fre&NumberToRetrieve=10&StartValue=83&WebPageNr=1&SearchTerm1=GEEFSJOSEPH%20.2.3567&SearchT1=&Index1=Index24b&SearchMethod=Find_1&ItemNr=3) 2011-07-16 at the Wayback Machine

28. Didier Rykner, review of the exhibition "Le romantisme en Belgique. Entre réalités, rêves et souvenirs," 18 March–31 July 2005 at the Royal Museums of Fine Arts of Belgium, Brussels, and Espace Culturel ING, *La Tribune de l'Art*, 13 April 2005 online. (http://www.latribunedelart.com/Expositions_2005/Romantisme_Belgique_234.htm) Archived (https://web.archive.org/web/20091128195641/http://www.latribunedelart.com/Expositions_2005/Romantisme_Belgique_234.htm) 2009-11-28 at the Wayback Machine Feuchère's *Satan* exists in multiple copies. The 1833 original of *Satan* held by the Louvre is not on public display, but may be viewed online. (http://cartelen.louvre.fr/cartelen/visite?srv=car_not_frame&idNotice=2349) As of 30 April 2009, an 1836 version was on public display at the Los Angeles County Museum of Art; it may be viewed among the museum's online collections. (http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=record;id=33014;type=101) Archived (https://web.archive.org/web/20110604123737/http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=record;id=33014;type=101) 2011-06-04 at the Wayback Machine For the version at the Royal Museum in Brussels, search Feuchère in the museum's database. (http://www.opac-fabritius.be/fr/F_database.htm) Archived (https://web.archive.org/web/20090323015614/http://www.opac-fabritius.be/fr/F_database.htm) 2009-03-23 at the Wayback Machine

29. See article on Costantino Corti for an engraving of *Lucifer*.

30. Geuzaine and Creusen, *Vers la modernité*.

31. Geuzaine and Creusen, *Vers la modernité*.

32. Harold Bloom, 1965 afterword republished in the Signet Classic 2000 edition of Mary Shelley's *Frankenstein*, p. 201 online. (https://books.google.com/books?id=gBJbpHyFf7MC&dq=%22The+same+Prometheus+who+is+taken+as+an+analogue+of+the+crucified+Christ+is+regarded+also+as+a+type+of+Lucifer%22&pg=PA201) The literature on the connection between Lucifer and Prometheus made in 19th-century art and literature is vast. See, for instance, discussion of Goethe and the Gnostic Lucifer in Steven M. Wasserstrom, *Religion after Religion: Gershom Scholem, Mircea Eliade, and Henry Corbin at Eranos* (Princeton University Press, 1999), p. 210ff. online. (https://books.google.com/books?id=RvuHVggCA-IC&dq=%22Prometheus,+Corbin+tells+us,+was+also+the+archetype+for+the+Man+of+Light,+the+gnostic+Lucifer%22&pg=PA210) Discussion of Lucifer in Strindberg's *Coram Populo* in Harry Gilbert Carlson, *Out of Inferno: Strindberg's Reawakening as an Artist* (University of Washington Press, 1996), pp. 103–106 online. (https://books.google.com/books?id=k8KZpjTVuJQC&dq=%22coram+populo+medieval+pastiche%22&pg=PA103) The association of Lucifer with Prometheus and other mythological figures such as Loki was a particular feature of 19th-century theosophy and the esoteric writings of H.P. Blavatsky; see *The Secret Doctrine* (London, 1893), vol. 2, p. 296 online. (https://books.google.com/books?id=zCcVAAAAYAAJ&dq=%22Hence+Loki+is+identical+with+Lucifer%22&pg=PA296) The Promethean qualities of Lucifer are a standard theme in Milton studies; see *Lucifer and Prometheus* for a perspective on *Paradise Lost*.

33. Lois Bragg, *Oedipus Borealis: The Aberrant Body in Old Icelandic Myth and Saga* (Fairleigh Dickinson University Press, 2004), pp. 132–133, particularly point 7 online. (https://books.google.com/books?id=8GLeJQbNmCAC&dq=%22By+comparing+European+and+Christian+mythologies%22&pg=PA132)

34. Pam Morris, *Realism* (Routledge, 2003), p. 52 online. (https://books.google.com/books?id=MFAW6dh24ZwC&dq=%22titanic+struggle%22+ROmanticism+OR+Romantic&pg=PA52)

35. Royal Museum of Fine Arts, "Romanticism." (http://www.fine-arts-museum.be/site/EN/frames/F_sculpture.html) Archived (https://web.archive.org/web/20090624003318/http://www.fine-arts-museum.be/site/EN/frames/F_sculpture.html) 2009-06-24 at the Wayback Machine

36. Geuzine and Creusen, *Vers la modernité*.

37. Jacques Van Lennep (http://www.lennep.be/principale.htm) Archived (https://web.archive.org/web/20090531121201/http://www.lennep.be/principale.htm) 2009-05-31 at the Wayback Machine, *La Sculpture belge au xixe siècle, exposition organisée à Bruxelles du 5 octobre au 15 décembre 1990, La Générale de banque, Bruxelles* (Exhibition catalogue, 1990), as cited by Geuzaine and Creusen, *Vers la modernité*. Although in origin Lucifer and Satan may be distinct beings, *Eloa* draws on a literary tradition that conflates the two figures.

38. In French, *Je suis celui qu'on aime et qu'on ne connaît pas.*

39. Elizabeth Cheresh Allen, *A Fallen Idol Is Still a God: Lermontov and the Quandaries of Cultural Transition* (Stanford University Press, 2007), pp. 89–90 online (https://books.google.com/books?id=C0SsAAAAIAAJ&dq=%22One+of+these+incarnations+appeared+in+Alfred+de+Vigny%27s+Eloa%22&pg=PA89) ; Miriam Van Scott, *The Encyclopedia of Hell* (Macmillan, 1999), p. 103 online. (https://books.google.com/books?id=I9QNUhT4besC&dq=%22s%C5%93ur+des+anges%22+%22Alfred+de+Vigny%22&pg=PA103)

40. Nadja Vilenne galerie, *Himmelsweg (http://www.nadjavilenne.com/charlier_esprit.htm) Archived (https://web.archive.org/web/20080704054747/http://www.nadjavilenne.com/charlier_esprit.htm) 2008-07-04 at the Wayback Machine*, with artist interview conducted by R.Vandersanden; gallery news blogged by Jean-Michel Botquin, English version (http://blog.nadjavilenne.com/dotclear/index.php?2008/03) Archived (https://web.archive.org/web/20080704054747/http://www.nadjavilenne.com/charlier_esprit.htm) 2008-07-04 at the Wayback Machine, 13 March 2008. On the word *Himmelweg* or *Himmelsweg*, see Carrie Supple, *From Prejudice to Genocide: Learning about the Holocaust* (Trentham Books, 1993, 2nd ed.), p. 167 online (https://books.google.com/books?id=cCx8xNkj20MC&dq=%22the+Germans+called+the+path+leading+to+the+gas+chamber+Himmel-weg%22&pg=PA167) ; Kate Millett, *The Politics of Cruelty: An Essay on the Literature of Political Imprisonment* (W.W. Norton, 1995), p. 59 online (https://books.google.com/books?id=i-QQAhSRhjAC&dq=%22the+Himmelsweg+or+road+to+heaven%22&pg=PA59) ; see also "The Cold Joke and Desecration" in Jonathan Glover, *Humanity: A Moral History of the Twentieth Century* (Yale University Press, 2000), p. 341 M1 online. (https://books.google.com/books?id=xtqFJVhmuowC&dq=%22The+Cold+Joke+and+Desecration%22&pg=PA340)

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- Michael Palmer *et al.*, *500 chefs-d'oeuvre de l'art belge du XV^{e} siècle à nos jours* (Éditions Racine, n.d.), p. 203 online. (https://books.google.com/books?id=eIhHTre5wYoC&dq=%22Le+g%C3%A9nie+du+Mal%22+intitle:500+intitle:chefs&pg=PT206)
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External links

- Guillaume Geefs' *Le génie du mal* may be viewed online in its architectural context (http://www.wittert.ulg.ac.be/expo/19e/album/165_geefs_genie.html) ; also angle showing the stained glass (https://web.archive.org/web/20180605114436/http://veroniqueliege.skynetblogs.be/tag/1/LIEGE-SENSUEL)

- Joseph Geefs, *L'ange du mal* (as *Le génie du mal*) full view (https://books.google.com/books?id=eIhHTre5wYoC&dq=%22La+carri%C3%A8re+de+Joseph+Geefs%22&pg=PA203) ; hands detail (https://www.flickr.com/photos/pikimota/2455381558) ; side view (https://web.archive.org/web/20171115211210/http://es.treklens.com/gallery/Europe/Belgium/photo425244.htm)
- *Himmelsweg* installation of Jacques Charlier, Nadja Vilenne galerie (https://web.archive.org/web/20080704054747/http://www.nadjavilenne.com/charlier_esprit.htm)